

Cinesamples is proud to present our new essential orchestral library for Kontakt (Player), **CineSymphony LITE**. Recorded at the world famous **SONY Pictures Scoring Stage** in Los Angeles, and mixed by veteran legend **Dennis Sands**, the CineSymphony LITE library covers the essentials of all orchestral instrument sections, and functions as a foundation in any scoring palette.

CineSymphony LITE is revolutionary in its power and simplicity for creating an orchestral cinematic sound with minimum system specifications. It includes the principal instruments of every section and their most common articulations in stunning detail and unparalleled recording precision. Each instrument was meticulously sampled for our full CineSymphony Core line to capture the unique Hollywood sound. By extracting the essential samples from our CORE-line, we created a product less demanding on lighter systems while still maintaining the usability that our customers have come to expect from our CORE-line. This combination of functionality and efficiency will make Cinesymphony LITE the perfect addition to your template and mobile rig.



DENNIS SANDS

Keeping the trend we started with the full CineSeries CORE and PRO, we were able to bring Dennis in once again to lend his legendary talent to this project, by using his Full Mix microphone settings from the complete series. Dennis is one of the most sought after mixers in Hollywood. His credit list is a sight to behold (Back to the Future, The Avengers, Captain America, Shawshank Redemption, American Beauty), and includes some of our favorite scores. As usual, it was an honor to work with Dennis; his contribution to the CineSeries is the crucial ingredient that gives the libraries their trademark Hollywood sound.



THE SONY PICTURES SCORING STAGE

The Sony Pictures Scoring Stage is the largest motion picture scoring venue in the world. The main scoring area has remained unchanged since the 1930s to preserve its unmatched acoustics and unique ambiance. It measures 93' wide by 67' long by 34' high. The first score ever to be recorded there was the ***Wizard of Oz*** (Herbert Stothart). Its success allowed the stage to become primarily dedicated to the art of the film score. John Williams has used the stage on many occasions for scores such as ***E.T.***, ***Schindler's List***, ***War Horse***, and ***The Adventures of Tin-Tin***. Other scores recently recorded there include ***Toy Story 3***, ***Spider-Man***, ***Alice in Wonderland***, ***Transformers: Dark of the Moon***, ***Wall-E***, ***The Amazing Spider-Man***, ***Star Trek: Into Darkness***, ***Muppets Most Wanted***, ***A Million Ways to Die in the West***, and ***Godzilla***.



CineSymphony LITE is revolutionary in its simplicity and ability to recreate the sound of the orchestra. The library was designed by composers, for composers, with direct feedback from the film music community during its development. It was specifically designed to be a composer's sketch kit or travel kit but also a learning kit for beginners. The result is a library that is easy to use, composer-friendly, and sounds professionally mixed right out of the box without being too demanding on hardware.

THE PATCHES

PATCH LIST

- 01 Strings Ensemble Arco LITE
- 02 Strings Ensemble Pizzicato LITE
- 03 Brass Ensemble LITE
- 04 Woodwind Ensemble LITE
- 05 Timpani LITE
- 06 Percussion LITE



TECHNICAL SPECIFICATIONS

- Kontakt Player 5.3.1 or higher
- Kontakt Player 5.3.1 supports: Stand-alone, VST®, Audio Units, RTAS® (PT 9 + 10), AAX® (Pro Tools 11 and higher), ASIO, Core Audio®, WASAPI
- 32-bit and 64-bit support for stand-alone and plug-in versions on both Mac & PC
- CineSymphony LITE is compatible with all major DAWs and with other music notation software
- PC: Windows 7®/8® (32-bit/64-bit), Intel Core 2 Duo or AMD Athlon 64 X2, 3 GB RAM (1GB free required to load ALL patches)
- Mac: OS X 10.7 (Lion)/10.8 (Mountain Lion)/10.9 (Mavericks) Intel Core 2 Duo, 3GB RAM
- 3GB of free hard drive space required
- 7200rpm drive recommended (SSD not required)

The Ensemble Patches

These patches contain sustain samples recorded at varying dynamics, as well as eighth note shorts. We've arranged the interface so that you can decide exactly how these samples will be triggered and how the dynamics will be controlled. You can choose to switch between 1/8th notes via Keyswitch or via Key Velocity (default), and adjust your dynamics via continuous controller (CC) (default) or by Key Velocity.



All of the mapping in the Ensemble Patches is dynamic, so you can select from two intuitive presets in the user interface. A custom mapping grid is offered for users who wish to customize the parameters beyond the presets. Every parameter and value is changeable and nearly any combination is possible. Of course, if you choose not to tweak, you can stick with one of the two preset mappings (recommended).

The samples for these patches were taken from our CineSymphony CORE libraries: CineWinds CORE, CineBrass CORE, CineStrings CORE and CinePerc FULL. We took the four most common instruments from every section and mapped them out within one patch, creating an ensemble patch for every section that is neither RAM nor CPU demanding. Since this is a lite version of the full libraries, there are less instruments, mic positions, round robins, velocities, articulations and no legato functions. To see the difference between our CORE libraries and what is included in the LITE, please see the comparison chart at the end of this manual.

The MAPPING Tab - Articulations Presets

We have provided different preset options to trigger these samples based on the different ways most composers like to work. This means you can intuitively use one patch for many applications, create more dynamic and natural lines, and ultimately improve your workflow. Within the patches you can choose from a variety of presets in the form of buttons on the left side of the MAPPING interface:

•Velocity Map - The long and short articulations are mapped based on velocity from short to long. By default, light taps up to velocity value 80 will trigger the eighth note shorts, and hard hits between velocity 81 and 127 will trigger sustains. However, these values can be changed to the user's preference. The mod wheel can be used by default to control dynamics for both long and short articulations but again, the user is free to change that preset to another CC or to react to velocity.

SUSTAIN DYNAMICS	CC #1	▼
SHORT DYNAMICS	CC #1	▼
LONG	VELOCITY	▼
SHORT	VELOCITY	▼
		81 • • 127
		1 • • 80

•Keyswitch Map - This preset was created for users who prefer to work with Keyswitches rather than velocity to change between articulations. By default, A-1 is the keyswitch to trigger sustains and B-1 triggers shorts. Both keyswitches can be set to latch or non-latch. In this preset, the modwheel controls the sustain dynamics while the short dynamics are controlled by velocity. All of these values and controls can be adjusted to the user's preference.

SUSTAIN DYNAMICS	CC #1	▼
SHORT DYNAMICS	VELOCITY	▼
LONG	LATCH	▼
SHORT	LATCH	▼
		A-1 • • LEARN
		B-1 • • LEARN

•Custom Map - The custom map provides the user with a blank set of assignments and allows him to freely build his own setup however he sees it fit for his workflow. By default, the articulations are disabled and the dynamics are set to react to velocity.

SUSTAIN DYNAMICS	VELOCITY	▼
SHORT DYNAMICS	VELOCITY	▼
LONG	DISABLED	▼
SHORT	DISABLED	▼

As mentioned above, you can adjust any of the presets should you desire to do so. Simply adjust how each articulation will be triggered using the provided parameters - Velocity, Keyswitches, or Continuous Midi Controllers.

- Sustain Dynamics - Choose how the dynamics of the sustain samples will be controlled; with a controller or by velocity (the latter is not recommended).
- Short Dynamics - Choose how the dynamics of the short articulations will be controlled; with a controller or by velocity.

Note #1:

If you decide to use keyswitches, you are provided with a latching or non-latching option. When a latching keyswitch is pressed, you will be stuck in that articulation until a different keyswitch is triggered or another parameter takes you to another articulation. If you choose non-latching, the keyswitch will need to be held down continuously in order to trigger that articulation.

Note #2:

The Percussion ensemble patch and the Timpani patch do not contain a mapping page. Their dynamics can only be controlled by velocity and there is no option to map out any keyswitches or Midi CCs since this patch only contains hits and no sustains in the traditional sense. While we took the four most common instruments for the woodwinds, brass and strings patches, we decided to map out various percussion from CinePerc Core, Pro, Epic and Aux across the entire keyboard in a General-MIDI-like layout. Therefore this patch neither needs the Advanced Controls nor the split functions on the mapping page. The same applies for the Timpani patch. For more information on the percussion patches, please refer to the *Percussion Mapping* section.



The SETTINGS Tab



This tab provides you with even more control over the way the instrument will behave. The first thing you will notice in the top left section is the large area dedicated to the built-in EQ. The three different knobs labeled “low”, “mid” and “high” affect their respective frequencies and can be assigned to a Midi CC. By clicking on the wrench in the top left corner of the interface, the users can also go into the backend of the instrument and adjust the frequency ranges that the knobs control.

Beneath the EQ area, you can find the “Advanced Controls” which is a unique setting we created specifically for this library. The four knobs control the range of the different instruments within one section. This means bassoon, clarinet, oboe and flute for the woodwinds patch; tuba, trombones, horns and trumpets for the brass patch; and contrabasses, violoncelli, violas and violins for the strings patch. Only the percussion patches do not have these controls since they are mapped out in a different way (see *Percussion Mapping*). The advanced controls are set to the instruments’ strongest pitch range by default but can be changed to any value so long it is within the range of the instrument. Again, the user can also assign Midi CCs to these knobs.

The Chord Arranger

In the Middle Left area, you can find our NEW exclusive feature called “Chord Arranger”. By turning on this feature, the user will be able to play a chord and have the patch automatically assign it to an instrument, instead of using the basic instrument switch ranges. When activated, the script will divide the notes up and send them to different instruments - for instance with a wide voiced 3-note chord: the top note to flute / oboe, the middle note to oboe / clarinet and the bottom note to bassoon. The user can also choose between the settings “light” (one instrument per note), “medium (two instruments per note)” and “heavy” (3 instruments per note so long it is within their range). “Light” is the most realistic setting whereas “Heavy” is a very thick arrangement. “Medium” is often useful for block chord arrangements." Since the script is "listening" to the chord being played, there is a slight delay, so fast-short passages may cause problems.



Across the bottom of the Settings tab, you will see more sample controls. When set to Random, the Round Robin switch will randomly cycle through different short samples to prevent the dreaded “machine-gun effect.” When set to Cycle, the engine will just cycle through the round robin samples in the same order every time. The RR reset, when set to ON, will reset the order of the round robin cycling after you have stopped hitting any midi keys. The RR reset knob controls how long it will take to reset. Pushing / sliding it all the way down will make it reset in 1 second, and pushing / sliding it all the way up will cause it to reset in 10 seconds.

Turning on the Sample Start control will let you use the knob to advance the sample start position. This will make the attack of the note sound less realistic, but can lead to increased tightness and responsiveness from the instrument. We also added a stereo width control right next to the sample start control with which you can control the stereo spread / image of the instrument.





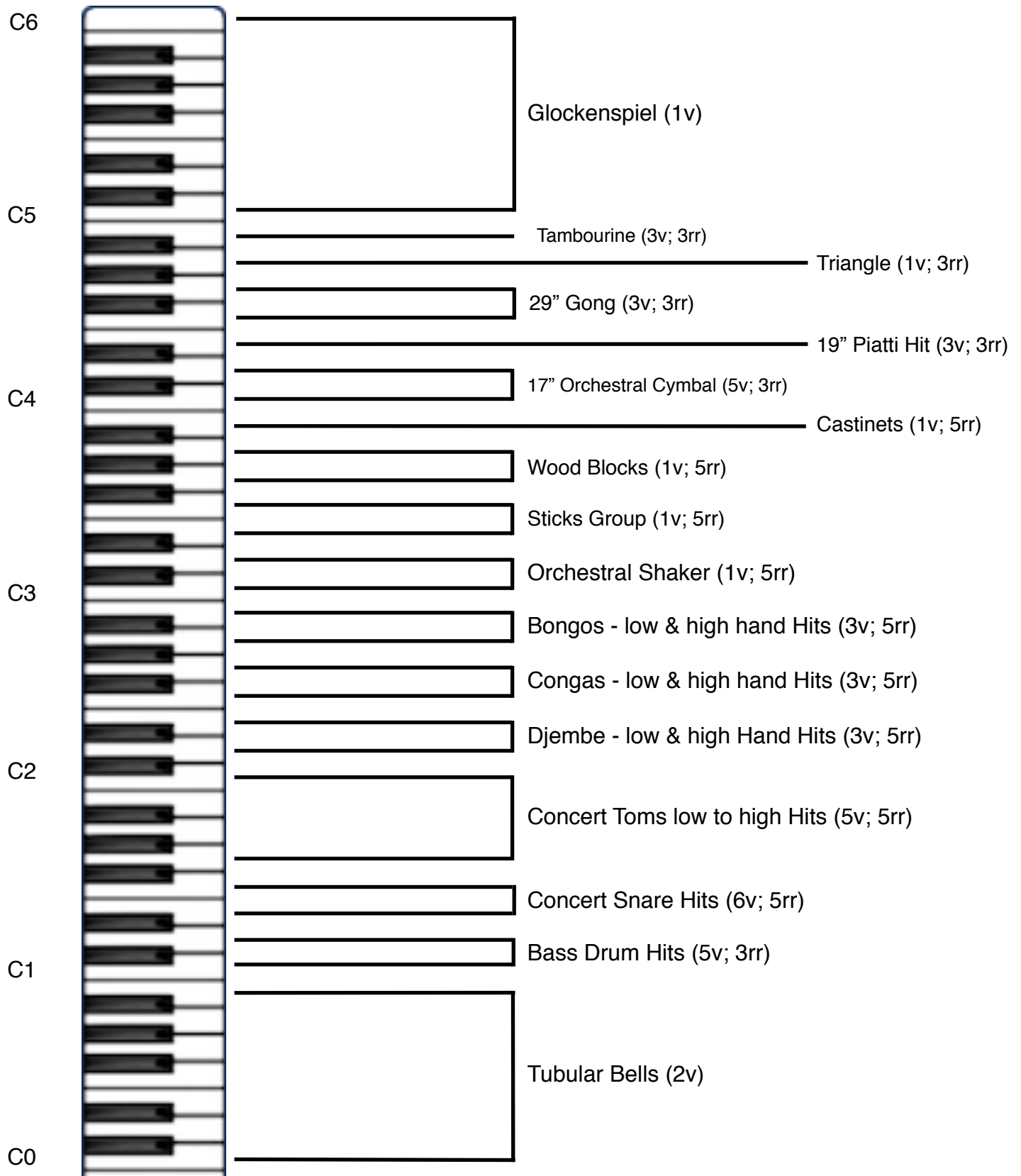
The Release Layer button allows you to turn the release layers on or off completely. It is turned on by default since this will produce the most natural sound. By turning it off the sound will be less realistic but the patch requires less CPU at the same time.

We have also provided multiple effects for your convenience - HiPass and LowPass filters, Delay, Reverb, Chorus, Flanger, Distortion and Compression. The user can assign Midi CCs to any of these controls. By clicking on the preset button beneath the reverb control, you can also change to a different reverb preset. When using these built-in Kontakt effects keep in mind that they can be very heavy on your CPU.

The percussion ensemble patch also includes an attack and release knob in the lower right corner of the settings page. That way the ADSR of the samples (attack and decay) can be controlled directly.



Percussion Mapping



CineSymphony LITE Comparison Chart

	CineSymphony Lite	CineStrings CORE	CineBrass CORE	CineWinds CORE	CinePerc FULL
Patches	6	28	14	12	77
Total Instruments	30	6	11	6	350
1/8 Notes	✓	✓	✓	✓	-
1/4 Notes	✗	✓	✓	✓	-
1/2 Notes	✗	✓	✓	✓	-
Sustains	✓	✓	✓	✓	-
Legatos	✗	✓	✓	✓	-
Rolls/Alternate Hits	1	-	-	-	Up to 3
Trills/Trems/FX	✗	✓	✓	✓	✓
Dynamic Layers	2-3	5+	3+	3+	3+
Round Robin Layers	Up to 5	8+	5+	5+	10+
Number of Mic Positions	1	5	4	5	6

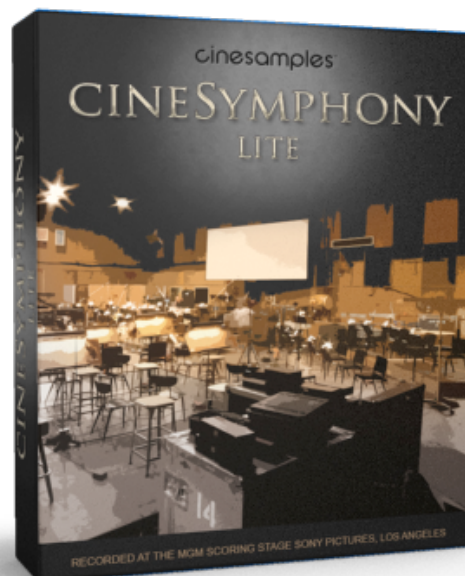
While the aim of CineSymphony LITE is to give you a fully playable orchestra in a small set, to truly be able to program samples properly, it is highly recommended that you invest further in the "Cine" line to get more articulations like harmonics, staccatos, legatos, mutes, trills, etc. The LITE percussion patches provided are just a fraction of what our full-line can offer.

For example the CineSymphony LITE - Timpani patch contains only 3 dynamics of the "medium mallet" whereas CinePerc CORE features over 5 dynamics available with 3 different mallets along with rolls, swells, FX. We highly recommend after playing with LITE that you explore our other libraries for the full experience.

The CineSymphony LITE Crew

- Produced by Michael Barry and Michael Patti
- Project Coordinator / Manager: Sam Estes
- Scripted by Patrick O'Neil
- Engineer / Mixer: Dennis Sands
- Assistant Engineer: Adam Michalak
- Sample Editors / Kontakt Programmers: Michael Hobe, Anne Dern, DongRyun Lee
- Quality Assurance: Anne Dern, DongRyun Lee
- Recorded at Sony Pictures Studios in Los Angeles, CA

ENJOY CINESYMPHONY LITE!



For installation assistance, general questions about our products, updates, upgrades, order related questions, product activation or tech troubleshooting, please contact our customer support team via support@cinesamples.com.